IFAR reports

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Georges Rouault, Christ, *recovered.*

IFARreports
incorporating *Stolen Art Alert*

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Fake, Falso, Faux

On a quiet street not far from Piazza Duomo in Cremona, is a wooden door bearing a shiny brass plaque. Last July, I approached the door, read the engraved script which identified the *Museo dell'Immaginnario,* and entered the premises of a novel commercial enterprise. This "museum" is in the business of selling forgeries. I visited the forgers who have "gone legit" to discover how good they were and to evaluate whether or not the forgeries would cause problems in the future.

The paintings are fakes and are sold as fakes. As the business name suggests, these entrepreneurs have a sense of humor and an honest streak in them. Each picture is sold accompanied by a Certificate of Falsity that gives the title, the name of the artist who originally painted it and the "forger" who recently painted it. They all seemed to be copies of familiar paintings, some of them famous.

In Cremona, I spent the afternoon with the proprietor, Alessandro Fellone, an antique dealer and a native of that city. I saw an inventory of about forty paintings, mostly copies of Chagall, Monet, and Renoir. The most ambitious was a reduced-size version of Renoir's *Luncheon of the Boating Party*, illustrated here. (The original is in the Phillips Collection in Washington, D.C.) The composition was somewhat simplified, as was the three-dimensional definition of the figures which looked like the forger had confused Marie Laurencin and Renoir in some passages. On the whole, the pictures were poorly executed, usually in a hurry, showing no evidence of layered reworking. The frames were cheap and looked very new. Fellone explained that his business strategy was to sell many fakes at low prices, and the average price tag was $500.

I had learned about the group through a Geneva newspaper article sent from IFAR's Lausanne office a year ago. It showed another man, named Daniele Ermes Dondè, holding up a replica of Jan van Eyck's *Man in a Red Turban.* (The original is in the National Gallery, London.) That illustration showed more skill than I saw in Cremona, and Fellone, when asked about replicas of old masters, explained that he had given up the high end of the market and intimated that he didn't have the capital to support painters who would work for weeks on one canvas. He said that Dondè was no longer working with him. To my surprise, just two months later I heard the other side of the story.

A prominent New York area businessman called IFAR with the news that he had commissioned thirty fakes from the forgers in Cremona. I expressed interest in seeing them and was candid about my opinion of the works I had seen in July. I was invited to his suburban home on the September evening that the crates were opened. The man from Cremona would be there. But instead of Alessandro Fellone, I met Dondè's partner and was told that Fellone had altered the original name of the business, the *Museo Immaginnario,* and gone into competition. I had expected to see the same abysmal quality and narrow range of artists I'd seen in Cremona in July, but instead I saw a higher level of skill and a wider range of artists, including many old masters. Some of them were meant to sell for several thousand dollars.

Here it was: Janson revisited, all shiny and new. Jan van Eyck's *Man with a Red Turban* (The turban was better than the 'five o'clock shadow.') and Titian's *Flora* from the Uffizi in a rather flat and dry style. Here was a full-size version of the Apsley House Velasquez, *Water-carrier of Seville.* The painter who produced several "Monets" (*Water-Lilies,* Venetian scenes, and women standing in fields of poppies) had mastered the palette if not the brush-strokes of the originals. Forty painters in several European countries work for the *Museo Immaginnario.* There were fake signatures on every canvas. Not surprisingly, since the entire order had been executed within the past three months, most looked new, even though two "Canalettos" had been painted on old canvasses with genuine craquelure. The frames were all new, elaborately and in some cases, beautifully, carved. Each was marked in the four corners of the stretcher and on the back of the canvas with a circular stamp that said *FAKE, FALSO, FAUX.*

Is it a harmless joke? Is the replica of the masterpiece next year's Pet Rock? Would anyone be fooled? Could the *FAKE* stamp be eradicated? Yes. Could the canvasses and frames be aged? Yes. Would a trained eye, a curator, an auction house expert, a specialist dealer, or an art historian, be taken in? I think not. Certainly not by the *Museo dell'Immaginnario* and very unlikely by the *Museo Immaginnario.* But that is not to say that these simple copies will not cause confusion in the future, after the first "honest" sale.

Every week, IFAR's Authentication Service receives letters accompanied by photographs of low-quality paintings that the owners believe to be by masters—major masters, like Raphael, Goya, Rembrandt. The writers see "stylistic" similarities where there are none. Is it love or cupidity or simple lack of training that blinds these people? IFAR's experience allows us to predict that in some secondary sales there will be deceptions and that real heartache will be caused by these fakes.

Constance Lowenthal

A frankly fake Monet and Renoir in the courtyard of the Museo dell'Immaginnario, *Cremona.*

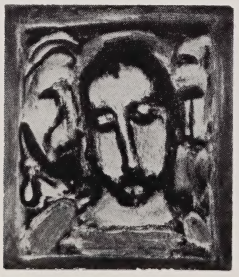
photo: Marlene Barasch

Rouault Recovery: IFAR, NYPD, LAPD and Christie's Collaborate

Robert Singer thought he would make a handsome profit when he consigned Georges Rouault's *Christ* to Christie's in September 1987. The forty-nine year old pawnbroker had paid only $60-70,000 for a painting valued at $250-$350,000. Much to his surprise, Singer not only never struck it rich, he also found himself arrested for possession of stolen property. He is alleged to have knowingly purchased the stolen Rouault painting and now must face a trial.

Rouault's *Christ* was stolen on July 16, 1981 from an art gallery in Los Angeles' Ambassador Hotel (*IFARreports,* Aug. '81, vol. 2, no. 6, *81.214). Unknown thieves had taken the painting from the gallery while employees were occupied. How Singer came to buy the picture is unclear. He has offered at least three different accounts relating his acquisition of the painting. Indisputable, however, is the sequence of events that led to his arrest.

After Singer consigned the painting to Christie's in September, the auction house contacted Rouault's granddaughter in France to ascertain the provenance of the piece. She recalled that the *Christ* in question was stolen. Fritz Hatton, a senior vice president at Christie's, then contacted IFAR's Art Theft Archive in order to confirm the stolen status of the consigned painting. Hatton also alerted Detective Thomas Moscardini of the New York Police Department who, after making a preliminary identification of the stolen work through *IFARreports,* got in touch with Detective William Martin of the Los Angeles Police to obtain a theft report. Meanwhile, Moscardini advised the auction house not to release the piece. Singer became enraged and demanded the painting be returned to him. No doubt the pawnbroker was doubly distressed, first over the loss of his investment, and second over the impending police investigation that threatened to reveal a consignment made in bad faith.



Rouault, Christ.

Singer had hired a private investigator, William Cage, in April 1987, under the false pretext of determining whether a Rouault painting that he was supposedly interested in buying had ever been stolen. Singer never informed Cage that he was already in possession of the work, and Detective Martin believes the investigator's inquiry was staged by Singer who intended to throw Cage and others off course. Proof that Singer knew the Rouault *Christ* was stolen lies in notes documenting a telephone call between Cage and Lynn Stowell Pearson, former director of IFAR's Art Theft Archive. When the private investigator called Pearson on April 3, she disclosed that a picture had been stolen several years ago which matched the description and dimensions of the painting in which Cage's client was interested. Cage shared this information with Singer who then claimed that *his* Christ was a profile image while the *stolen* painting was a frontal depiction. The two were not the same, Singer insisted. Nevertheless, when his painting was consigned to Christie's and was recognized as the stolen Rouault, Singer claimed he had no previous knowledge of its tainted past. He told police that he had lost Cage's report documenting the private investigator's findings.

Although he maintains his innocence, Singer was arrested by Los Angeles Police on November 5th for possession of stolen property. The Rouault painting will be used as evidence in court against him, and eventually will be turned over to the estate of the gallery owner who has since died. If convicted, Singer faces a possible sentence of more than one year and up to ten years in a state penitentiary, or at the very least, probation and the loss of his business license. Were it not for Christie's persistence, police cooperation and IFAR records, Singer would not have been stopped. Perhaps his arrest will deter those unscrupulous consignors who, tempted by the lucrative art market, attempt to hoodwink unwitting auctioneers.

Elizabeth Hayt-Atkins

The "Getaway" Car

Two recent thefts demonstrate how art may inadvertently be stolen. When a thief made off with a station wagon in Denver, Colorado on July 26, 1987, he apparently did not intend to steal the sixty-five paintings belonging to Henry Balink (*IFARreports,* Aug./Sep. '87, vol. 8, no. 6, p. 10). Proof that the thief was unaware of the value of the art was his willingness to return the pictures in exchange for a $1000 reward which was offered in conjunction with a Crime Stopper. (A Crime Stopper is a national alert aired over radio and/or television designed to encourage individuals with information pertaining to a crime to contact the police. A reward is usually offered for information leading to an arrest.) When the thief attempted to claim the cash himself, a dramatic police chase, reportedly crossing all of Denver City more than once, ensued.

He was soon apprehended, and the FBI alleged two counts of stolen property against him, one for transporting a stolen vehicle to Mexico and another for driving it into Iowa. Although the thief will be prosecuted in Iowa, he must first return to Indiana where, having escaped from a work release program, he is to complete his sentence. Balink has recovered only half of his missing paintings, though the FBI is optimistic that the rest of the pictures will be returned.

A similar case occurred in Alexandria, Virginia on November 4, 1987. Antiques valued at $78,000 were stolen along with a parked Mercedes station wagon in which the objects were being transported. William Flather, president of the insurance agency handling the claim, reported to IFAR on November 17, that the automobile and its precious contents were recovered. Sadly, the antiques were seriously damaged.

When transporting valuable art and antiques, it is imperative that vehicles not be left unattended—even momentarily. Car thieves, without knowledge of the value of art, or how to sell it, do not have a vested interest in maintaining the condition of the object(s). These criminals are likely to handle the piece(s) carelessly, thus jeopardizing their artistic value and monetary worth.

E.H.A.

Stolen Art Alert

In cooperation with the art community, insurance companies, police, the FBI, and Interpol

In Memoriam

Founding member of IFAR's Advisory Council

GORDON F. ECKHOLM

1909-87

Anthropologist, Curator, and Connoisseur of ancient Mexican and Central American art

New York, NY

When Howard Rose, one of the owners of the Harmer Rooke Gallery, arrived at work on the morning of December 1, he was shocked to discover over a million dollars worth of coins, bank notes and ancient artifacts had been stolen. Professional burglars had sidestepped the sophisticated alarm system by entering the sixth floor, on which the gallery is located via the fire escape. Wielding a sixteen-pound sledge hammer, the thieves knocked a hole, three feet in diamater, in a wall to gain access to the gallery. Once inside, they overturned standing showcases and smashed glass exhibition cases in the scramble to gather scores of precious objects. The burglars also broke into the main vault, taking Egyptian scrabs and amulets, an entire collection of Pre-Columbian gold and crystal jewelry, and a highly prized green jade necklace of imperial quality. At press time, there were no arrests, although the police do have a prime suspect.

Florence, Italy

Interpol has reported the recovery of four items stolen on November 25, 1981, as follows:

Unknown. Italian, 17th-18th century. *Statue of the Virgin and Child.* Wood. Ht. 155.0 cm. *82.261.1.

Unknown. Italian. *Statue of an Ecclesiastic.* Wood. Ht. 140.0 cm. *82.261.2.

Unknown. Italian. *Woman Leaning on Her Elbows.* Oil on canvas. 75.0 x 58.0 cm. *82.261.3.

Unknown. German. *Woman Holding a Veil Surrounded by Figures in a Garden.* 150.0 x 100.0. *82.261.6.

All of the above are on file in IFAR's Art Theft Archive, though they were never published in the Stolen Art Alert of *IFARreports.* Among those still missing are:

ANNIGONI, Pietro (b. 1910). Italian. Painting on wood. 85.0 x 65.0. Signed in l/r. "Pietro Annigoni." *82.261.4.

NATALI, Renato (b. 1883.) Italian. *Group of Women.* Oil on canvas. *82.261.5.

In Memoriam

Founding member of IFAR's Advisory Council

JEAN ADHEMAR

1908-87

French painting scholar, author, and longtime-editor, *Gazette des Beaux-Arts*

Owner Sought

Witzenhausen, Germany

IFAR has recently learned of a painting turned in by an unidentified man to the lost property office in Witzenhausen, Germany. It arrived in September 1984. The man stated that he had bought the painting in Brussels. Although the work is in poor condition, it appears to depict Christ carrying the cross. Dating from the 16th century, the painting is done in oil on either oak or chestnut panel. It measures 92.0 x 68.0 cm. and may have formed part of an altarpiece. Please contact IFAR with any information regarding its owner.

Artist Unknown. Christ Carrying the Cross.

Recoveries

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

Spanish, 15th Century

Hispano-Flemish. Altar depicting Apostles. Polychromed panel. 184.0 x 34.0 cm. (*IFARreports,* Apr./May '86, vol. 7, no. 9, p. 1, no. 250, *86.147.6).

Hispano-Flemish. Altar depicting Apostles, recovered.

Sculpture

Spanish, 17th Century

Unknown. *Immaculate Conception.* Wood. 51.0 x 25.0 cm. (*IFARreports,* Nov. '86, vol. 7, no. 9, p. 23, no. 1352, *86.559.5).

Unknown. Immaculate Conception, *recovered.*

Unknown. *St. Barbara.* Gilded wood. 80.0 x 40.0 cm. (*IFARreports,* Nov. '86, vol. 7, no. 9, p. 23, no. 1352, *86.559.3).

Unknown. St. Barbara, *recovered.*

Stolen Objects

The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of that information.

Fine Arts

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Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

764 COULTER, William A. *Sailing Ship on Rough Seas,* 1890. Oil on canvas. 76.2 x 111.8 cm. *87.305. Los Angeles, CA. Aug. '87. *Reward.*

Belgian, 15th Century

765 Unknown. *The Virgin Mary, Child Jesus, St. John the Baptist, St. James the Greater and a Canon,* after 1469. Oil on wood. 68.0 x 53.0 cm. Along the bottom, there are four lines in Latin ending with "18 DECEMBRIS AN 1469." Listed under No. M 16972 by the Institut Royal du Patrimoine Artistique. *87.291. Anderlecht, Belgium. Apr. 11 '87.

Dutch, 17th Century

766 BERCHEM, Claes, called van Haarlem (1620-83). *The Little Shepherdess.* Oil on canvas. 66.0 x 54.0 cm. *87.288.18. Rome, Italy. May 30 '83. *Reward.*

767 CUYP, Jacob-Gerritsz, Attr. to (1594-1651). *Portrait of a Woman.* 67.5 x 53.0 cm. Full-face, head-and-shoulders portrait of a woman dressed in black, with a white collar and black lace headdress. 87.295.5. Haltinne, Belgium. Jan. 28 '87.

768 REMBRANDT, Harmensz van Rijn (1606-69). *The Angel Appearing before Tobias.* Oil on wood. 68.0 x 52.0 cm. *87.288.10. Rome, Italy. May 30 '83. *Reward.*

769 Unknown. *Landscape with a Windmill.* Oil on canvas. 37.0 x 27.0 cm. (without frame). *87.271.4. Waterloo, Belgium. May 17 '87. *Reward.*

English, 18th Century

770 Unknown. *Landscape with Sheep.* Oil on canvas. 34.0 x 42.0 cm. *87.271.3. Waterloo, Belgium. May 17 '87. *Reward.*

771 HOGARTH, William (1697-1764). *Old Man with a Pipe.* Oil on canvas. 41.5 x 32.0 cm. *87.288.5. Rome, Italy. May 30 '83. *Reward.*

European, 19th Century

772 Unknown. *Landscape.* Oil on canvas. 38.0 x 50.0 cm. (with frame). Image includes undergrowth and patterns of light and shade. *87.271.2. Waterloo, Belgium. May 17 '87. *Reward.*

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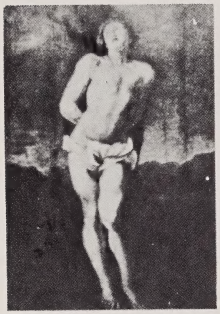

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Flemish, 17th Century

773 DYCK, Anton van, copy of (1599-1641). *Cupid, Victor of the Universe,* between 1624-30. Oil on canvas. 121.0 x 91.0 cm. *87.271.1. Waterloo, Belgium. May 17 '87. *Reward.*

774 RUBENS, Peter Paul, Studio of (1577-1640). *St. Sebastian.* Oil on canvas. 85.0 x 75.0 cm. *87.294.2. Bevagna, Italy. Jan. 11 '84.

French, 19th Century

775 COROT, Camille (1796-1875). *Landscape.* Oil on canvas. 16.5 x 30.5 cm. *87.288.19. Rome, Italy. May 30 '83. *Reward.*

776 DELACROIX, Eugène (1798-1863). *Still-Life with a Fez.* Oil on canvas. 43.0 x 34.0 cm. *87.288.6. Rome, Italy. May 30 '83. *Reward.*

777 INGRES, Jean-Auguste-Dominique (1780-1867). *Reclining Woman.* Oil on canvas. 39.0 x 71.0 cm. *87.288.11. Rome, Italy. May 30 '83. *Reward.*

778 MAILLAUD, Fernand (1862-1948). *Day of the Fair at Berthenoux.* Oil on cardboard. 270.0 x 350.0 cm. Signed: F. Maillaud. *87.300. Chateauroux, France. May 5 '87.

779 ROUSSEAU, Henri, called Le Douanier (1844-1910). *Picking of the Cotton.* 30.5 x 40.0 cm. *87.293. Versailles, France. Dec. 21 '86.

French, 20th century

780 CHAGALL, Marc (1887-1985). *Young Woman with Flowers,* 1928. Oil on canvas. 26.5 x 21.5 cm. Signed in l/l: Chagall Marc. *87.229. Paris, France. May 21 '87.

Italian, 15th Century

781 BELLINI, Brothers, Studio of (1429-1507). *The Descent from the Cross.* Oil on canvas. 90.0 x 70.0 cm. *87.294.3. Bevagna, Italy. Jan. 11 '84.

Italian, 16th Century

782 BASSANO, Jacopo (1510-92). *The Adoration of the Magi,* 1570-75. Oil on canvas. 112.0 x 155.0 cm. *87.285. Agro di Lanuvio, Italy. Sep. 8 '84. *Reward.*

783 PALMA, Giovane (1544-1628) *"Regina Pacis."* Oil on copper. 48.5 x 35.5 cm. *87.288.4. Rome, Italy. May 30 '83. *Reward.*

784 SARTO, Andrea d'Angiolo, Studio of (1487-1530). *The Virgin and Child with Two Saints.* Oil on canvas. 86.0 x 65.0 cm. *87.294.1. Bevagna, Italy. Jan. 11 '84.

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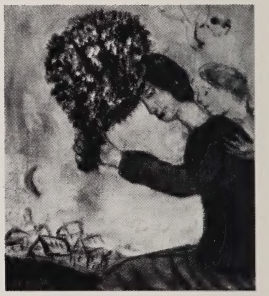

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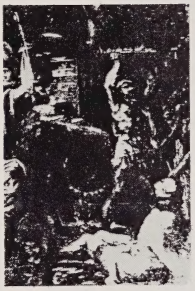

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785 TINTORETTO, Jacopo (1518-1594). *Susanna and the Elders.* Oil on canvas. 45.0 x 37.0 cm. Sketch. 87.288.20. Rome, Italy. May 30 '83. *Reward.*

Italian, 17th Century

786 CARPIONI, Giulio (1613-79). *Masquerade.* Oil on canvas. 13.0 x 17.0 cm. Inventory number on back: 896-1-3817. *87.301. Nantes, France. June 26 '87.

787 GUERCINO, Giovanni (1591-1666). *The Martyrdom of St. Lawrence.* Oil on copper. 38.5 x 26.5 cm. *87.288.13. Rome, Italy. May 30 '83. *Reward.*

788 ROSA, Salvator (1615-73). *A Pilgrim.* Oil on canvas. 32.5 x 43.5 cm. *87.288.1. Rome, Italy. May 30 '83. *Reward.*

789 STANZIONI, Massimo (1585-1656). *Saint Apollonia,* May 15, 1656. Oil on canvas. 77.0 x 63.0 cm. On back of painting: "Massimo Stanzione, 15.5.1656. Saint Appolonia." *87.270.1. Trieste, Italy. Nov. 5 '85. *Reward.*

Italian, 18th Century

790 GUARDI, Francesco (1712-1793). *Man with Lorgnette.* Oil on canvas. 46.0 x 34.5 cm. *87.288.2. Rome, Italy. May 30 '83. *Reward.*

Italian, 19th Century

791 FATTORI, Giovanni (1825-1908). *Carabinieri.* Oil on canvas. 34.0 x 60.0 cm. *87.288.8. Rome, Italy. May 30 '83. *Reward.*

792 FATTORI, Giovanni (1828-1908). *A Farm.* Oil on wood. 18.7 x 31.5 cm. *87.288.16. Rome, Italy. May 30 '83. *Reward.*

793 INDUNO, Girolamo (1827-90). *Dancing School.* Oil on canvas. 55.5 x 45.5 cm. *87.288.15. Rome, Italy. May 30 '83. *Reward.*

794 IROLLI, Vincenzo (1860-1949). *A Goat Herd.* Oil on canvas. 50.0 x 40.0 cm. *87.288.17. Rome, Italy. May 30 '83. *Reward.*

795 LAEZZA, Giuseppe (d. 1905). *Neapolitan Landscape.* Oil on canvas. 45.5 x 61.0 cm. *87.288.12. Rome, Italy. May 30 '83. *Reward.*

796 PALIZZI, Filippo (1818-99). *A Stable.* Oil on canvas. 50.0 x 62.0 cm. 87.288.21. Rome, Italy. May 30 '83. *Reward.*

797 MANCINI, Antonio (1852-1930). *Woods.* Oil on canvas. 50.0 x 70.0 cm. *87.288.9. Rome, Italy. May 30 '83. *Reward.*

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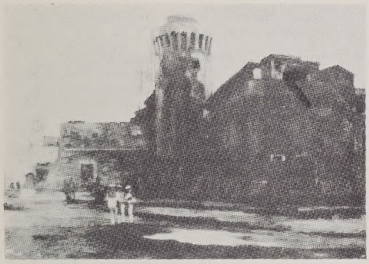

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Italian, 20th Century

798 NATALI, Renato (b. 1883). *Castle.* Oil on wood. 84.0 x 113.0 cm. *87.272.2. Leghorn, Italy. Mar. 6 '84. *Reward.*

799 NATALI, Renato (b. 1883). *Old Quarter of Leghorn.* Oil on wood. 76.5 x 65.0 cm. *87.272.1. Leghorn, Italy. Mar. 6 '84. *Reward.*

800 NATALI, Renato (b. 1883). *Old Quarter of Leghorn.* Oil on wood. 71.0 x 50.0 cm. *87.272.3. Leghorn, Italy. Mar. 6 '84. *Reward.*

801 NATALI, Renato (b. 1883). *Street Scene in Old Quarter of Leghorn.* Oil on wood. Rectangular. *87.272.4. Leghorn, Italy. Mar. 6 '87. *Reward.*

802 ROMITI, Gino (1881-1967). *Landscape.* Oil on wood. Rectangular. *87.272.5. Leghorn, Italy. Mar. 6 '84. *Reward.*

803 SPADINI, Armando (1883-1925). *Porte Capuana in Naples.* Oil on canvas. 38.0 x 23.0 cm. *87.288.3. Rome, Italy. May 30 '83. *Reward.*

Spanish, 16th Century

804 SOREDA, Juan. *The Annunciation.* 110.0 x 82.0 cm. 87.287.10. Valladolid, Spain. Jan. 25 '87. *Reward.*

805 SOREDA, Juan. *The Epiphany.* 110.0 x 82.0 cm. *87.287.8. Valladolid, Spain. Jan. 25 '87. *Reward.*

806 SOREDA, Juan. *King David.* 70.0 x 80.0 cm. *87.287.5. Valladolid, Spain. Jan. 25 '87. *Reward.*

807 SOREDA, Juan. *The Nativity.* 110.0 x 82.0 cm. *87.287.7. Valladolid, Spain. Jan. 25 '87. *Reward.*

808 SOREDA, Juan. *Phrygian Sibyl.* 70.0 x 80.0 cm. *87.287.6. Valladolid, Spain. Jan. 25 '87. *Reward.*

809 SOREDA, Juan. *Presentation in the Temple.* 110.0 x 82.0 cm. *87.287.9. Valladolid, Spain. Jan. 25 '87. *Reward.*

810 SOREDA, Juan. *The Prophet Balaam.* 70.0 x 80.0 cm. *87.287.2. Valldolid, Spain. Jan 25 '87. *Reward.*

811 SOREDA, Juan. *The Prophet Isaiah.* 70.0 x 80.0 cm. *87.287.4. Valladolid, Spain. Jan. 25 '87. *Reward.*

812 SOREDA, Juan. *The Prophet Jeremiah.* 70.0 x 80.0 cm. *87.287.1. Valladolid, Spain. Jan 25 '87. *Reward.*

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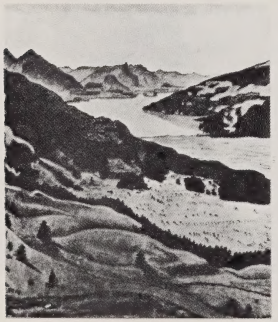

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813 SOREDA, Juan. *Solomon.* 70.0 x 80.0 cm. *87.287.3. Valladolid, Spain. Jan. 25 '87. *Reward.*

Spanish, 17th Century

814 RIBERA, Jose (1588-1656). *El Expolio.* Oil on canvas. 230.0 x 175.0 cm. This painting is also known under the title "El Capon de Palacio." *87.286. Guadalajara, Spain. Oct. 18 '86. *Reward.*

Spanish, 20th Century

815 PICASSO, Pablo (1881-1973). *The Wedding of Pierrette,* 1904. Oil on canvas. 195.0 x 115.0 cm. Reproduced under No. 212, Zervos, Vol. 1. *87.302. Paris, France. Sep. '86.

Swiss, 19th Century

816 HODLER, Ferdinand (1853-1918). *Landscape with a Lake,* 1906. Oil on canvas. 102.0 x 85.0 xm. Signed in l/r: "F. Hodler. 1906." *87.281. Basel, Switzerland. Sep. 12 '81. *Reward.*

Prints, Drawings

817 LIPCHITZ, Jacques (1891-1973). *Study for a Standing Bas-Relief,* 1923. Charcoal. 25.0 x 16.0 cm. *87.306. New York, NY. Oct. 24 '87. *Reward.*

Sculpture

American, 20th Century

818 BALLARD, James. *Jockey on Horse.* Bronze. Ht. 121.9; Wt. 100 lbs. Bronze oval base inscribed "James Ballard." One of the jockey's hands is free from the bridle and one of his feet is free from the stirrup. 87.298. Norcross, GA. Sep. 17 '87. *Reward.*

Austrian, 15th Century

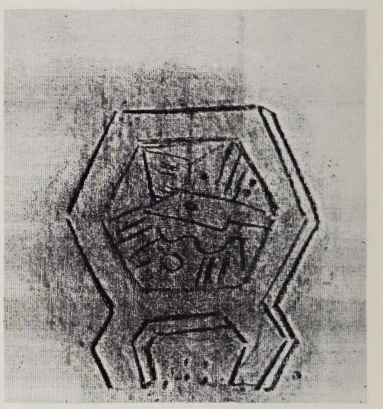
819 *Helmeted Head.* Carved sandstone. 28.0 x 20.0 cm. Originally in Mehrerau Abbey. *87.278. Bregenz, Austria. Jul. 31 '83. *Reward.*

Belgian, 16th Century

820 *St. Anthony Abbot.* Oak. Ht. 71.0 cm. Listed under No. B 152888 and A 97947 by the Institut Royal du Patrimoine Artistique. *87.279.1. Meerbeek, Belgium. May 11 '87. *Reward.*

Belgian, 18th Century

821 *St. Albin.* Carved polychromed wood. Ht. 74.0 cm. Listed under No. M 78067 by Institut Royal du Patrimoine Artistique. *87.280.1. Beheme, Belgium. May 1 '87. *Reward.*



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822 *St. Anthony the Hermit.* Carved polychromed wood. Ht. 70.0 cm. Listed under No. M 78066 by Institut Royal du Patrimoine Artistique. *87.280.2. Beheme, Belgium. May 1 '87. *Reward.*

823 *St. Roch.* Polychromed wood. Ht. 73.0 cm. Traditional folk art. *87.310. Mettet, Belgium. Feb. 12 '87. *Reward.*

824 Unknown. *St. Sebastian,* c. 1770. Polychromed wood. Ht. 66.0 cm. Listed under No. M 232020 at the Institut Royal du Patrimoine Artistique. *87.282. Boutersem-Vertrijk, Belgium. May 14 '87. *Reward.*

Belgian, 19th Century

825 *St. John the Baptist,* late 19th century. Oak. Copy of an earlier model. Listed under No. M 98772 by the Institut Royal du Patrimoine Artistique. *87.279.2. Meerbeek, Belgium. May 11 '87. *Reward.*

826 KORTENBERG, copy of. *The Virgin and Child,* late 19th century. Oak. Ht. 77.0 cm. Listed under No. M 98775 by the Institut Royal du Patrimoine Artistique. *87.279.3. Meerbeek, Belgium. May 11 '87. *Reward.*

French, 15th Century

827 *Virgin and Child.* Alabaster. Ht. 60.0 cm. Listed as part of the national heritage in the supplementary inventory dated 24.5. 1978. 87.299. Lamballe, France. Jul. 15 '84.

French, 16th Century

828 *Venetian Scene.* Polychromed wood. Ht. of subjects: 50.0 cm.; Diam. of heads: 7-10.0 cm. Listed as part of the national heritage by ministerial decree of 18.10.1983. The stolen section shows four people. *87.297. Coussac Bonneval, France. Jul. 7 '84.

829 *Virgin and Child.* Polychromed wood. Ht. 115.0 cm. *87.274. Gourin, France. Jun. 29 '86.

French, 19th Century

830 BOURDELLE, Emile-Antoine (1861-1929). *Vincent D'Indy.* Bronze. 35 kg. Signed under right shoulder: A. Bourdelle with the initials A.B. Signed on right shoulder: Alexis Rudier founder Paris. *87.290. Paris, France. May 12 '87.

Italian, 16th Century

831 *Virgin and Child.* Polychromed and gilded wood. 135.0 x 57.0 x 57.0 cm. *87.296. Spinoso, Italy. Sep. 5 '84.

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Spanish, 14th Century

832 Unknown. *St. Lucy.* Polychromed wood. Ht. 45.0 cm. *87.276.4. San Millan de Lara, Spain. Feb. 15 '87. *Reward.*

Spanish, 16th Century

833 Unknown. *St. Paul.* Polychromed wood. Ht. 30.0 cm. *87.276.2. San Millan de Lara, Spain. Feb. 15 '87. *Reward.*

834 Unknown. *St. Peter.* Polychromed wood. Ht. 30.0 cm. *87.276.3. San Millan de Lara, Spain. Feb. 15 '87. *Reward.*

Spanish, 17th Century

835 Unknown. *The Last Supper.* Polychromed wood. 30.0 x 40.0 cm. Tabernacle door. *87.276.1. San Millan de Lara, Spain. Feb. 15 '87. *Reward.*

Icons

Byzantine

836 *Apostles.* Oil on wood. *87.277.3. Lessona, Italy. Jul. 27 '86. *Reward.*

837 *Crucifixion.* Oil on wood with a wooden crucifix. *87.277.4. Lessona, Italy. Jul. 27 '86. *Reward.*

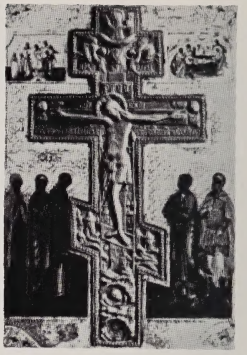
838 *Virgin and Child.* Oil on wood. *87.277.2. Lessona, Italy. Jul. 27 '86. *Reward.*

Greek, 19th Century

839 Twelve icons. Oil on wood. Each icon is divided horizontally into five levels with numerous human figures on each level. On the back of each icon: "CONSOLATO GENERALE D'ITALIA-IL R. CONSOLATO GENERALE D'ITALIA IN SALONICCO-DICHIARA CHE LA PRESENTE "ICONA" CHE IL CAV. FOSCOLO ROCCHEGIANI DIRETTORE DELLA S. SCUOLA SANTORRE DI SANTAROSA IN SALONICCO PORTA CON SE A ROMA PER PICCOLE RIPARAZIONI DOVRA ESSERE RIPORTATA A SALONICCO-SALONICCO IL 20/7/27-ANNO V-IL R. CONSOLE GENERALE," together with the Consul General's signature. *87.270.2. Trieste, Italy. Nov. 5 '85. *Reward.*

Italian, 15th Century

840 PANICALE, Masolino da (1383-1447). *Christ and St. Peter.* Oil on wood. 29.5 x 23.5 cm. *87.288.7. Rome, Italy. May 30 '83. *Reward.*



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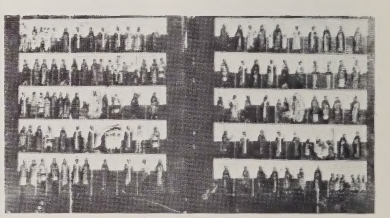

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Russian, 19th Century

841 *The Dormition of the Virgin,* second half of 19th century. 31.1 x 35.5 cm. Classic, Russian Orthodox icon. Painter's seal on back, though not original. *87.273.2. Berne, Switzerland. Jan. 28 '87. *Reward.*

842 *The Raising of the Cross,* last third of the 19th century. 31.7 x 36.1 cm. "Holy Trinity" and "Descent of the Holy Spirit on the Apostles" are written in Cyrillic script along the top of the painting. *87.273.3. Berne, Switzerland. Jan. 28 '87. *Reward.*

843 *The Virgin Mary.* Egg yolk distemper on gesso, gilded. 29.8 x 34.4 cm. Engraved on back: "Kusmina." *87.273.1. Berne, Switzerland. Jan. 28 '87. *Reward.*

844 *The Virgin of Pokrow and the Entry into Jerusalem,* first half of the 19th century. 48.3 x 52.5 cm. Inscription recounting the incident written in Cyrillic script across the top. *87.273.4. Berne, Switzerland. Jan. 28 '87. *Reward.*

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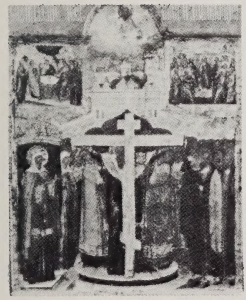

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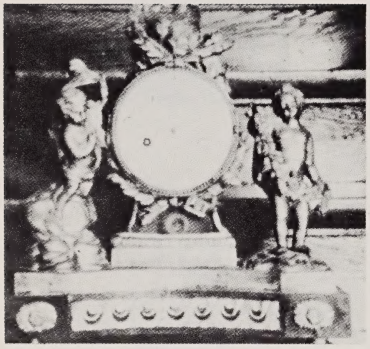
Decorative Arts



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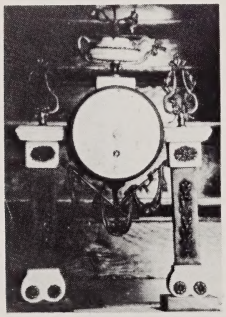

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Clocks, Timepieces, Watches

845 Louis XVI. French. Clock. Circular dial with roman numerals surrounded by bronze leaves and surmounted by a marble capital with a bronze acorn on it. The capital has four anchor points linked by a chain. The clock is placed on top of two oval marble bases separated by four bronze columns. Four ball-shaped feet. *87.275.2. Bethisy-St.-Martin, France. Mar. 17 '87. *Reward.*

846 Louis XVI. French. Clock. Bronze. *87.275.3. Bethisy-St.-Martin, France. Mar. 17 '87. *Reward.*

Furniture, Accessories

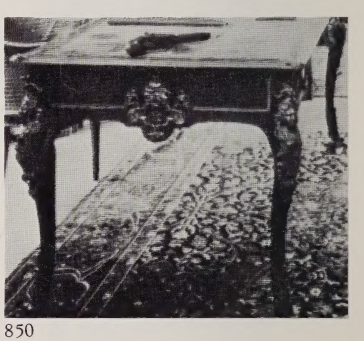
847 American, 19th century. Arm chair, 1868. Wood. 70.5 x 129.0 x 129.5 cm. Straight, upholstered, bonnet back; seat, in damask cotton with piping, bevelled edge, carved back and finials, applied decoration on arms and legs, inscribed in "18 Mount Olive, 1868," with two ivory call buttons on arm. *87.289.1. Brooklyn, NY. June '87. *Reward.*

848 American, 19th century. Open arm chair, 1868. Wood. 55.2 x 49.5 x 116.8 cm. Same as above but smaller; no inscription; straight top; on rollers. *87.289.2. Brooklyn, NY. June '87. *Reward.*

849 American, 19th century. Side chair, 1868. Wood. 47.0 x 47.0 x 109.2 cm. Same as above. *87.289.3. Brooklyn, NY. June '87. *Reward.*

850 French. Louis XV. Desk. Three drawers had been removed before the theft took place. *87.295.4. Haltinne, Belgium. Jan. 28 '87.

851 Louis XV. French. Chest of drawers. Golden beige and pale brown marquetry; two drawers with bronze handles; top in breccia marble from Aleppo, Syria. *87.275.1. Bethisy-St.-Martin, France. Mar. 17 '87. *Reward.*



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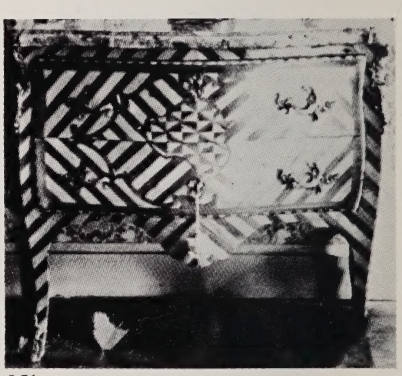

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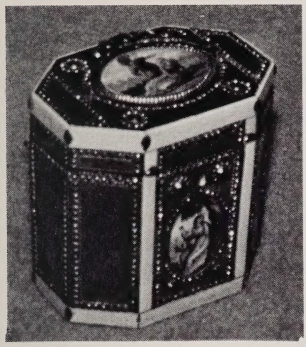

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852 TULA. Russian, 18th century. Tea caddy, c. 1780. Ht. 11.4 cm. Octagonal ivory tea caddy with top and sides inset with diaper decorated steel panels within borders of facetted beads. the arched handle set with revolving beads, the front, back and top inset with oval miniatures on ivory depicting respectively a seated woman holding a key with a lion beside her, a woman with a garland of flowers contemplating an urn, and two women, one engraving "Zadig" on the ground with a stick, with a landscape behind; the inner lid is decorated with facetted beads. *87.304. Washington, DC. Oct. 1 '87. *Reward.*

Tapestries, Textiles

853 American, 20th Century. Teec Nos Pos Rug, 1930-40. 330.0 x 152.4 cm. Small hole near edge of border. *87.308. Davisburg, MI. Aug. 5 '87. *Reward.*

854 AUBUSSON. French, 17th Century. *The Return of Ulysses.* Wool. 440.0 x 300.0 cm. *87.295.1. Haltinne, Belgium. Jan. 28 '87.

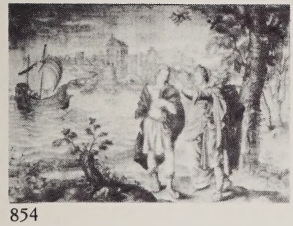
855 Flemish, 18th Century. *Fishing for Eels.* Wool. 220.0 x 200.0 cm. *87.295.3. Haltinne, Belgium. Jan. 28 '87.

856 French, 18th Century. *Departure of the Hunt.* Wool. 280.0 x 240.0 cm. *87.295.2. Haltinne, Belgium. Jan. 28 '87.

857 Persian, 18th century. "Herez" Carpet, c. 1780. Silk. 132.0 x 205.0 cm. In the center, at the top, is a cartouche bearing an inscription in Persian. In the center at the top of a blue border is another Persian inscription. The carpet has approximately 580,000 knots per square meter. *87.292.1. West Berlin, Germany. Dec. 16 '86.

858 Persian, 20th Century. "Kashan" Carpet, c. 1900. Silk. 126.0 x 203.0 cm. The carpet has approximately 440,000 knot per square meter. *87.292.2. West Berlin, Germany. Dec. 16 '86.

853



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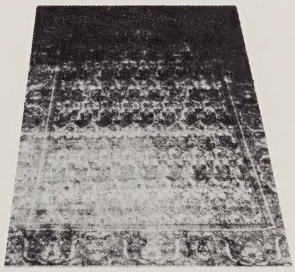

858

Antiquities

Etruscan

859 Bowl. White paint on red clay. Diam. 45.7 cm. *87.303. Stolen in transit from Tampa, FL. Feb. '87. *Reward.*

Carolingian

860 Ring. Gold. Part of the Feron-Stocklet Collection. *87.309. Minneapolis, MN. Mar. '86. *Reward.*

859

Miscellaneous Objects

Arms, Armor

861 Danish. Sword. Iron with silver-plated handle. Sword: 112.0 cm. long; blade: 9.5 cm. long, 4.3 cm. wide. The pommel is shaped like an inverted truncated cone with grooves. The guard is shaped like an S. A broad grooved guard has been soldered to the S-shaped guard on the tierce side while the quart side has a heavy blow. The upper part of the sword has a tenticular cross section. The outer part (5.0 cm.) of the sword is missing. 87.284. Roskilde, Denmark. May 31 '87. *Reward.*

860

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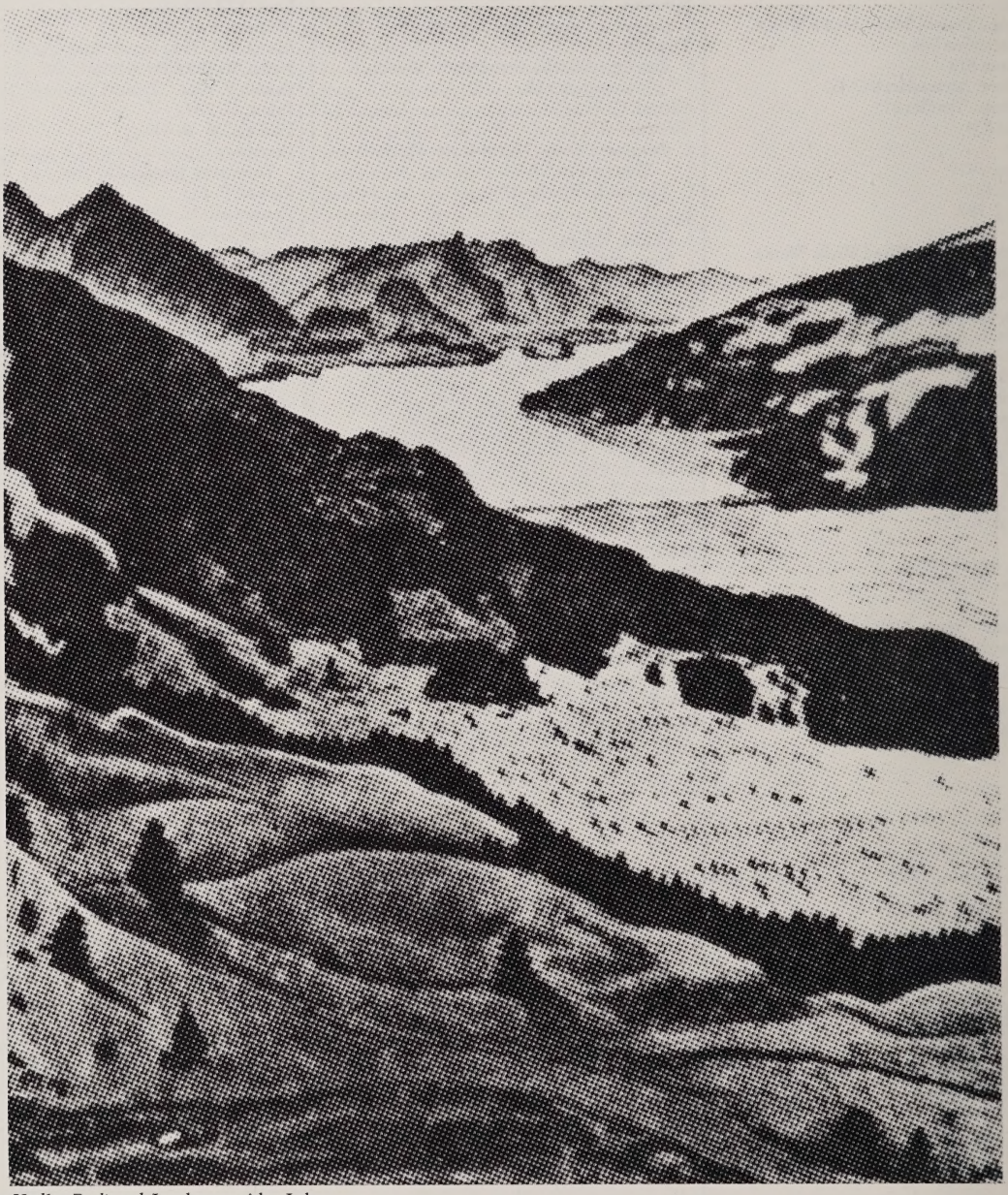

Hodler, Ferdinand, Landscape with a Lake,
stolen.